

# THE MUSICAL TIMES

AND

## Singing Class Circular,

Published on the 1st of every Month.

No. 54.—Vol. 3.

NOVEMBER 1, 1848.

{ Price 1½d.  
{ Stamped, 2½d.

The MUSICAL TIMES is to be obtained by order of any Music Seller, Bookseller, or News-vendor; or Subscribers can have it sent regularly by Post on the day of publication, by sending their address written in full, and enclosing a post-office order or penny stamps. Annual Subscription, postage free, 2s. 6d.

FOR THE MUSIC CONTAINED IN THE FIRST 48 NOS. SEE FORMER LIST.

Bound Volumes of these Numbers are now ready for sale, Price 7s.

No. 49—The cloud cap't towers (6 voices) ... .. Stevens.	
50—Blessed is he that considereth the poor ... .. Dr. Nares.	
51—Italy (a Patriotic Song) ... .. V. Novello	
52—I will arise ... .. Creighton	
53—Come follow me ... .. Horsley	
54—Anthem for Christmas (Sing unto the Lord) Novello	

### ADVERTISEMENTS

Are inserted at the rate of four-pence per line, and the duty added, for a long or short advertisement.

**Mr. FRANK BODDA** begs to inform his Friends and Pupils, that he is in Town for the Winter Season.—42, Hart-street, Bloomsbury-square.

**Pianofortes.—To the Trade.—Bank-**rupts' Stock.—A number of Allison and Allison's new elegant Cottage, Cabinet, and Microcordon Pianofortes, may be had below the Makers' prices, for Cash only, of J. Hopkinson, Pianoforte Makers, and Music-sellers, Publishers, &c., 27, Oxford-street.

Also, a fine-toned 6½ Octave Grand, by Collard, in perfect order, with brass bridge, repetition action, &c., price £75.

Standard Lyric Drama.

**Il Barbiere, Figaro, and Norma.** These three admired Operas, with Italian and English Text, and Piano Accompaniment, are now completed in the *Standard Lyric Drama*, (of which they form the first Three Volumes, or 17 Parts,) and may be had of every respectable Music-seller and Bookseller in the United Kingdom. Price of the Two First, 16s.; and the latter, 10s. 6d. in boards.

THE STANDARD LYRIC DRAMA is a monthly series of the best and most popular Foreign Operas, published perfectly entire from the original Score, including even the unaccompanied recitative, (never before given), and the complete original text, with an English translation, enabling the possessor to follow every note and word of the Opera from beginning to end. Each Number contains 60 pages of beautifully engraved Music, at the unprecedentedly low price of 2s. 6d.—No. 18, containing the first portion of BELLINI's admired Opera, "*Sonnambula*," will appear on December the 1st.

London: T. BOOSEY & Co., Publishers, 28, Holles-street.

**Wanted;** Arnold's Cathedral Music:

any one who is possessed of a copy of either the first edition, in 3 or 4 Volumes, or the late edition edited by Dr. Rimbault, which they may be desirous of either selling or exchanging for other music, will oblige the advertiser by sending the particulars of price, &c., to care of Mr. J. Alfred Novello, 69, Dean-street, Soho, or 24, Poultry.

**MESSRS. LEVESQUE, EDMEDS, and Co.,**

Pianoforte Manufacturers, 40, Cheapside, respectfully inform their friends and the public, that in addition to their establishment at Pitfield-street, Hoxton, they have taken the above premises, where they intend supplying, either for sale or hire, the same description of instrument that has gained them so liberal a share of public and professional patronage during the last sixteen years. Instruments tuned, repaired, and taken in exchange. Second-hand instruments by various makers.

N.B. An assortment of concertinas, new and second-hand, for sale or hire.

**Les Huguenots.** The following arrange-

ments, &c., from this most admired Opera, are now published: The Overture, 3s.; Callcott's arrangements of the Favourite Airs, Three Books, 5s. each. Ditto, as Duets, Three Books, 6s. each. Lindsay Sloper's "Fantasie Brillante," 3s. Kuhe's "Fantasie Brillante," 3s. "Marseilles Melange," 3s. "Marseilles Trois Divertissements," Three Numbers, 2s. 6d. each. Jacques Herz's "Quatre Morceaux de Salon," Four Numbers, 3s. each. Parline's Six Rondinos, easily arranged and fingered, Six Numbers, 1s. each. Rijou's "Morceaux Caracteristiques," 3s. Fantasies by Thalberg, Dohler, Czerny, &c. All the Vocal Music, Italian and English, including Alboni's favourite Song, "No, No, No." Arrangements for Harp and Pianoforte by Bochs, J. B. Chatterton, &c.

**Caution! To Book and Music-sellers.**

R. ADDISON & Co., Publishers and Proprietors of "*The Huguenots*," by G. Meyerbeer, beg to caution Book & Music-sellers against vending, after this date, any copies of the above Work excepting those published by them; all other editions being Counterfeits and Piracies. R. ADDISON & Co. will take immediate proceedings against any one vending or publishing any part of the above celebrated Opera—the sole Copyright being vested in them. 210, Regent-street, Nov. 1, 1848.

**The latest English Songs and Ballads.**

When in life's young morning, by C. Hastings, 2s.—Awake from thy slumber, fair one, by Lindsay Sloper, 2s.—Farewell, my native land, by J. P. Knight, 2s.—Dream no more, by George Linley, 2s.—Spring-time returning, by Dr. Linley, 2s.—Sing me an English Song, by W. T. Wrighton, 2s.—Phillis is my only joy, by J. W. Hobbs, 2s.—The Man in the Moon, by Edward J. Loder, 2s. 6d.

R. ADDISON, & Co., 210, Regent-street.

# NOVELLO'S MONTHLY MUSICAL PERIODICALS.

Cheap Editions of Popular Oratorios, Church Services, &c., in Vocal Score, with an Accompaniment for the Organ or Pianoforte, by VINCENT NOVELLO.

Works in progress—now Publishing:—

**Mendelssohn's "St. Paul,"** Publishing in Twelve Sixpenny Monthly Numbers. Nos. 1 to 10, now ready.

**Handel's "Jephtha,"** Publishing in 12 Sixpenny Monthly Numbers. Nos. 1 to 6, now ready.

These Works will be followed by Handel's "Samson," and other favourite Works in the Oratorio School, so as to form a complete Library for the Musician and the Amateur, or a Hand-book for the Audience of Oratorio Music.

Works completed:—

**Handel's "Judas Maccabæus,"** octavo size, bound in cloth, 6s. 6d.; or 12 Numbers, 6d. each. The whole of the Choruses from "Judas Maccabæus," in a neat wrapper, 3s.

The whole of the "Judas Maccabæus," printed music-size oblong, in a neat wrapper, 6s.

*This copy is particularly adapted for Pianoforte Players, as there are only half the usual number of leaves to turn over.*

**Handel's "Messiah,"** octavo size, bound in cloth, 6s. 6d.; or Twelve Numbers, 6d. each.

The whole of the Choruses from the "Messiah," octavo size, in a neat wrapper, 3s.

The whole of the "Messiah," printed music-size oblong, in a neat wrapper, 6s.

*This copy is particularly adapted for Pianoforte Players, as there are only half the usual number of leaves to turn over.*

**Haydn's "Creation,"** octavo size, bound in cloth, 5s.; or Nine Numbers, 6d. each.

The whole of the Choruses from the "Creation," octavo size, in a neat wrapper, 2s. 6d.

The whole of the "Creation," printed music-size oblong, in a neat wrapper, 4s. 6d.

*This copy is particularly adapted for Pianoforte Players, as there are only half the usual number of leaves to turn over.*

**Handel's "Dettingen Te Deum,"** octavo size, in a neat wrapper, 2s.

**Handel's Coronation Anthem, "Zadock the Priest,"** octavo size, in a neat wrapper, 6d.

A New and Cheap issue of the most useful and favourite

## SERVICES

For the use of Cathedrals and Churches.

**ALDRICH, DEAN,** (in G) Te Deum, Jubilate, Sanctus, Kyrie Eleison, Nicene Creed, Magnificat, and Nunc Dimittis  
The organ score, folio size, in 2 numbers .. each 1 6  
The vocal score, 8vo. size, ditto .. .. 1 0  
The single vocal parts, 8vo. size, in 2 sets .. .. 1 4  
**COOKE, DR.** (in G) Te Deum, Jubilate, Magnificat, and Nunc Dimittis  
The organ score, folio, in 2 numbers .. each 1 6  
The vocal score, 8vo. ditto .. .. 1 0  
The single vocal parts, 8vo., in 2 sets .. .. 1 4

**COOKE, ROBERT,** (in C) Magnificat and Nunc Dimittis  
The organ score, folio, in one number .. .. 1 6  
The vocal score, 8vo. ditto .. .. 1 0  
The single vocal parts, 8vo., in one set .. .. 1 4

**CREYGHTON, DR.** (in E flat) Te Deum, Jubilate, Sanctus, and Kyrie Eleison

The organ score, folio, in one number .. .. 1 6  
The vocal score, 8vo., ditto .. .. 1 0

The single vocal parts, 8vo., in one set .. .. 1 4  
**HAYES, DR. W.** (in E flat) Cantate Domino and Deus Misereatur

The organ score, folio, in two numbers .. each 1 6  
The vocal score, 8vo., ditto .. .. 1 0

The single vocal parts, 8vo., in two sets .. .. 1 4  
**HALL & HINE** (in E flat) Te Deum and Jubilate

The organ score, folio, in one number .. .. 1 6  
The vocal score, 8vo., ditto .. .. 1 0

The single vocal parts, 8vo., in one set .. .. 1 4  
**KING** (in F) Te Deum, Jubilate, Kyrie, and Kyrie in G, and Sanctus in B flat by DR. COOKE

The organ score, folio, in one number .. .. 1 6  
The vocal score, 8vo., ditto .. .. 1 0

The single vocal parts, 8vo., in one set .. .. 1 4  
**NARES, DR.** (in F) Te Deum, Jubilate, Sanctus, Kyrie, Nicene Creed, Magnificat, and Nunc Dimittis

The organ score, folio, in two numbers .. each 1 6  
The vocal score, 8vo., ditto .. .. 1 0

The single vocal parts, 8vo., in two sets .. .. 1 4  
**NOVELLO** (in E) Magnificat and Nunc Dimittis

The organ score, folio, in one number .. .. 1 6  
The vocal score, 8vo., ditto .. .. 1 0

The single vocal parts, 8vo., in one set .. .. 1 4  
**NOVELLO** (for the Communion Service) Sanctus in E, Kyrie in E, Sanctus in E flat, Kyrie in E flat, "Therefore with angels" in E flat, "Glory be to God on high" in E flat; and Sanctus and Kyrie in C by RUSSELL

The organ score, folio, in one number .. .. 1 6  
The vocal score, 8vo., ditto .. .. 1 0

The single vocal parts, 8vo., in one set .. .. 1 4  
**ROGERS, DR.** (in A minor) Magnificat and Nunc Dimittis

The organ score folio in one number .. .. 1 6  
The vocal score, 8vo., in one number .. .. 1 0

The single vocal parts, in one set .. .. 1 4  
**TRAVERS** (in F) Te Deum, Jubilate, Sanctus, and Kyrie

The organ score, folio, in one number .. .. 1 6  
The vocal score, 8vo., ditto .. .. 1 0

The single vocal parts, 8vo., in one set .. .. 1 4  
**WESLEY, SAMUEL** (in F) Te Deum, Jubilate, Sanctus, Kyrie, Magnificat, and Nunc Dimittis

The organ score, folio, in two numbers .. each 1 6  
The vocal score, 8vo., ditto .. .. 1 0

The single vocal parts, 8vo., in two sets .. .. 1 4

All the above are published in

## Novello's "Cathedral Choir Book."

This book was undertaken at the instance of several friends, who desired that the Music adapted to the Services of the Church of England should be published at the lowest possible price, consistent with legibility and correctness. This has been accomplished by the use of a very bold-sized type, both for the music and words.

The Accompaniment arranged, and the whole Work edited by VINCENT NOVELLO.

Orders should distinctly specify which of the three shapes is wanted. To be continued every Month.

**Portfolios** (on Schlesinger's patent expanding principle) have been prepared for the folio and 8vo. sizes of Novello's Monthly Musical Periodicals. Prices: Folio, 4s. 6d.—8vo., 4s. each.

REMEMBER TO ORDER NOVELLO'S EDITIONS.

BOOKS 1 & 3 (THE BEST BOOKS), PRICE 4s. EACH.

# MENDELSSOHN'S CELEBRATED

## "Lieder ohne Worte," or Songs without words,

PUBLISHED ONLY BY J. ALFRED NOVELLO.

Each Book contains Six Melodies, or Songs without words, of which the following is a Thematic Catalogue.

### No. I. Book I.



### No. II. *Andante espressivo.*



### No. III. (7th. Bar.) *Molto Allegro e Vivace.*



### No. IV. (5th. Bar.) *Moderato.*



### No. V. *Piano Agitato.*



### No. VI. IN A GONDOLA. *Andante sostenuto.*



### No. I. Book 3. *Con moto. Cantabile.*



### No. II. *Allegro non troppo.*



### No. III.—(7th bar.) *Presto e molto vivace.*



### No. IV.—(4th bar.) *Andante.*



### No. V. *Agitato.*



### No. VI. DUETTO. *Andante con moto.*



These "Songs without words," may be had, for 4 hands, for Pianoforte;—also for Violin and Pianoforte, arranged by CZERNY. Price 5s. each Book.

London Sacred Music Warehouse, J. ALFRED NOVELLO, 69, Dean-street, Soho, & 24, Poultry.

## The Art of Singing.

**Mr. Crivelli begs to acquaint his Friends** and the Public, that his Work on the Art of Singing, adapted with alterations and additions for the Bass Voice, may be had of Mr. Crivelli, at his residence, No. 71, Upper Norton Street, and at all the principal Music-sellers.

**Handel's Chorusses, arranged as Duets** for the Organ or Pianoforte by W. Croft, Mus. Doc., Oxon. In 24 Nos., Price 2s. each.

Sing unto God	...	Judas Maccabæus
Ye sons of Israel	...	Joshua
Fall'n is the foe	...	Judas Maccabæus
Immortal Lord of earth and skies	...	Deborah
For unto us a Child is born	...	Messiah
Hallelujah!	...	Messiah
Moses and the Children of Israel, and I will sing unto the Lord (usually called the horse and his rider)	...	Israel in Egypt
O be joyful, and serve the Lord	...	Utrecht Jubilate
Worthy is the Lamb, and Amen Chorus	...	Messiah
Their sound is gone out	...	Messiah
When his loud voice	...	Jephtha
From the censer curling rise	...	Solomon
He gave them hailstones	...	Israel in Egypt
O Father, whose almighty power	...	Judas Maccabæus
O first-created beam	...	Samson
Fix'd in his everlasting seat	...	Samson
How excellent thy name, O Lord	...	Saul
Let their celestial concerts	...	Samson
Ye house of Gilead	...	Jephtha
O go your ways	...	Utrecht Jubilate
Glory be to the Father	...	Utrecht Jubilate
We praise Thee, O God, and O Lord in Thee	...	Chandos
have I trusted	...	Te Deum
O God who in thy Heav'nly hand	...	Joseph
We praise Thee, O God	...	Dettingen Te Deum

Published and Sold by MILLS, 140, New Bond-street, London.

**Foreign Musical Library, 28, Holles-street, Oxford-street.** Messrs. BOOSEY & Co. have the pleasure of announcing, that they have lately purchased from the Original Proprietor—*Hummel's Unique arrangements of MOZART'S SEVEN GRAND CONCERTOS*, for Pianoforte Solo, with Flute, Violin, and Violoncello Accompaniments, *ad lib.* As, however, the complete Concertos are too long, and many of the movements uninteresting to amateurs, they have, at the suggestion of several professional friends, just published the following beautiful Movements separately from the Concertos, which cannot fail to be interesting to all lovers of music, containing, as they do, that rich melody so peculiar to Mozart.

1. Romance	-	No. 1	-	in D minor	-	3	0
2. Allegro Maestoso	-	"	2	-	"	4	0
3. Andante	-	-	-	-	-	2	6
4. Allegretto	-	-	-	-	-	4	0
5. Rondo	-	-	3	-	E flat	-	3
6. Larghetto & Allegretto	4	-	-	C minor	-	3	0
7. Romanza and Rondo	5	-	-	D	-	4	0
8. Allegro	-	-	6	-	E flat	-	4
9. Andante	-	-	-	-	-	2	6
10. Rondo	-	-	-	-	-	4	6
11. Andante	-	-	7	-	B flat	-	2
12. Rondo	-	-	-	-	-	4	0

T. BOOSEY & Co. also purchased with Mozart's Concertos, *Hummel's Arrangements of*

Beethoven's 7 Grand Symphonies.—Beethoven's Grand Septuor.—Haydn's 4 Grand Symphonies.—Mozart's 4 Grand Symphonies.—Romberg's 4 Grand Symphonies. Also, 24 of the most admired Overtures, for Piano Solo, from 2s. to 3s. each. The same with Flute, Violin, and Violoncello Accompaniments, *ad lib.* 5s. each; or, Harp and Piano, with Accompaniment of ditto, 6s. each.

Now publishing, by subscription—to subscribers, 7s. 6d.; non-subscribers, 12s. 6d. To be elegantly brought out for Christmas Presents and New Year's Gifts.

**Songs of the Sabbath. The Poetry** written expressly for this work by a Clergyman. The Music, consisting of forty engraved pages, large size, selected from the works of Classical Composers, including Handel, Haydn, Mozart, Cherubini, Schubert, Mehul, and Beethoven. Edited and arranged by R. ANDREWS.

Manchester: Printed and sold at the London Pianoforte and Harp Bazaar, and New Musical Circulating Library, 4, Pallatine-buildings, where subscribers' names and addresses will be received until December 16th, when the list will be closed, and the names published with the work, which will be ready for delivery on the 20th December.

**The 150th Psalm, 'Praise ye the Lord,'**

an anthem for Soli and Chorus, composed for the opening of a new Organ in All Saints Church, Northampton, and respectfully dedicated to the Rev. W. Wales, M.A., Vicar, by CHARLES MCKORKELL.

"Mr. McKorkell's Anthem is the work of an able musician; it opens with a chorus, 'Praise ye the Lord,' in plain counterpoint, and of a majestic character. There is an exceedingly good quartett for solo voices, simple in construction, but pure and rich in harmony."—*Morning Chronicle*.

London: J. Alfred Novello, 69, Dean-street, Soho, and 24, Poultry.

**Mozart's Cantata, "Davidde Penitente,"**

as performed at the Norwich Festival. The English version adapted by R. ANDREWS. New and complete, 7s. 6d. May be had of J. A. Novello, Dean-street, Soho, London, and all principal Music-sellers.

Just Published. Price 3s.

**The Royal Laggan Waltzes. Composed**

for the Pianoforte, and dedicated with permission to the Right Honorable Lady Georgina Baillie, by C. H. MORINE, Professor of Music, Inverness.

**Come, sound the loud Pibroch. A**

Highland Welcome to Her Most Gracious Majesty QUEEN VICTORIA, on visiting Laggan, August, 1847. Written and adapted to a native melody by ANGUS FRASER; the symphonies and accompaniments by C. H. MORINE.

Edinburgh: Wood & Co.; London: Cramer & Co.; and all Music-sellers.

**New Edition of the following celebrated**

Anthem, in VOCAL SCORE, with ORGAN Accompaniment by VINCENT NOVELLO:—

CLARKE, Dr. W. In Jewry is God known.	4 voices	1	6
Single vocal parts	...	...	1
NARES, Dr. Blessed is he that considereth the poor.	5 voices	...	1
Single vocal parts	...	...	1
O Lord, grant the King a long life.	5 voices	1	6
Single vocal parts	...	...	1
Try me, O God.	5 voices	...	1
Single vocal parts	...	...	1
STROUD. Hear my prayer.	4 voices	...	3
Single vocal parts	...	...	2

**Boyce's "Here shall soft Charity**

repair," abridged and arranged for Four Voices, for the use of all Charitable Meetings, by Dr. CHARD, and performed for the first time at the Festival of the Lock Hospital, February 3rd, 1848, and dedicated with great respect, by permission, to the Very Rev. the Dean of Winchester. Price 2s.

J. A. Novello, 69, Dean-street, Soho, & 24, Poultry.



## THE MUSICAL TIMES,

And Singing Class Circular.

NOVEMBER 1st, 1848.

## NOTICE.

Our present Number is enlarged to *sixteen pages*, so as to give sufficient room for the increasing number of musical announcements, without trenching upon the space allotted to the usual contents of the *MUSICAL TIMES*. These advertisements will be found to give information of new musical works, printed by the principal publishing houses in London and the Country, and it is hoped will tend further to interest the musical public in our paper.

The increase to sixteen pages not only doubles the quantity of printing and paper which the public obtained for *three-halfpence*, but no part of the original eight pages is now occupied by advertisements.

## THE LYRIC DRAMA.

*(From the Literary Supplement to the Manchester Times.)*

The introduction of operatic performances to the public of Manchester, by Mr. Howard Glover, in a style so very far beyond anything we have been accustomed to witness here, appears a suitable occasion for a few words upon a class of art with which this country is only commencing a familiarity, and against which many prejudices are entertained. In Italy opera has been the leading theatrical entertainment for a long series of years,—its pleasures are shared as well by the peasant as the aristocrat,—it is the evening resort, the general topic,—her poets have furnished its libretti,—the highest musical genius of the country is engaged in its composition, painters of acknowledged eminence in its decoration; the noble does not shrink from the office of director, and government lends its patronage and pecuniary aid in its support. Germany has followed in the same track, and reached a still nobler position; France is taking rapid strides in the same direction; and at length the soul of music, that has found household worship in England for so many ages, is beginning to assume another and a loftier form, developing those higher poetical faculties of which she is possessed, as seen in her noble tragedies, and the impassioned language of her numerous writers,—for the musician and the poet are of one brotherhood, and only differ in the mode or form of expression. Germany having excelled Italy in the production of the lyric drama, we may not be surprised to find the land of Shakspeare surpassing the home of Goethe and Schiller, for the inspiration that gave life and beauty to the finest tragedy the world has yet witnessed, and gifted its people with the power of appreciation and enjoyment, will as readily envelope its ideas in this new costume, invest them with this new character, whenever there shall be an earnest call from without. We believe the time is coming, or fast coming.

The oratorio, so long popular in England, partakes to a certain extent of the dramatic form, though its subjects have been principally confined to the sacred; still it is divested of many graceful accessories which tend so much to the perfection of a work where story, and sentiment, and passion are objects of development. But the popularity of the oratorio, the rendering it more familiar of late years through the means of our educational and other institutions, has led the people on in the right direction, has called forth a more vigorous exercise of the ideal faculty; the impassioned recitative, the melody in which sentiment finds an utterance, and the descriptive chorus, have all had their particular influence, affording sketches of pictorial beauty which each listener fills up with his own colouring. We are quite sure that in this musical county the oratorio has been the most important source of musical education, whether we consider it as a practical teacher to the student, or as a refining influence upon the auditor. Undertaken by men of taste and judgment—not as a pecuniary object, but from that innate love of art which so thoroughly imbues the mind of some few, to the advantage of the many—the performance of the oratorio has been brought to a perfection of which we may be proud. The lyric drama has had greater difficulties to contend with. The directors of our English theatres are generally among the least acquainted with the necessary qualities for such a task. With them it is far from a labour of love;—illiterate, ignorant of the science of music, deficient of taste, and surrounded by those whose interests are opposed to its production, they have made the most absurd blunders in their various musical experiments, generally contriving to drive away the only class of people from whom support might be rationally anticipated. The things they have called operas have been so constructed, and so put upon the stage, as to be totally uninteresting and unintelligible to the general auditor, and thoroughly disgusting to the amateur or connoisseur. Their speculation has failed, and they have consequently been venting their anathemas upon music and musical people, when their own ignorance was alone to blame. But a great change is taking place—these very failures have induced better men to enter the field—music is fast becoming a part of our national recreation—there are larger audiences to work upon—the people have better tastes, and are seeking for more refining amusements—and the man of judgment, perceiving all this, produces that which is in accordance with such feelings, and does not shut the door against those desirous of reaping the advantage by putting the admission fee beyond their limited means. Success is sure to be the result.

But how many are there who laugh at all this; who sneer at opera in its dramatic character, pronouncing it the very embodiment of absurdity; who talk of the folly of men and women, princes and demons, priests and peasants, expressing a passion or sentiment to the accompaniment of an orchestra, "singing like swan" in the agonies of death, or pouring forth the joyous recollections of the past, or the anticipated hope of the future, in a pleasing melody—which afterwards undergoes the process of grinding on every street organ. Certainly at a first glance all this appears tolerably objectionable, to the mere matter-of-fact individual who can find nothing beyond the tangle, the outward, the mere bones and sinews of the glorious things

by which he is surrounded; who sees nothing in the ever varying transformation and beauty of the clouds that soar above his head but a mass of water preparing to descend upon him and his umbrella; who can hear no language in the voice of the winds, no song in the brook which ripples at his feet;—to such the lyric drama must indeed be a blank, or worse. But a visit to a theatre requires something more than the reasoning faculty; we must not argue the question of consistency as we would a problem in Euclid, but give up the spirit, with which all God's creatures have been sanctified, to the freedom of imagination that is waiting with the patience and warmth of heart of a kind handmaiden, and leave her to guide us into the realm of fancy and of beauty. As well might we turn from the Arabian Nights or the Fables of Æsop, because of their impenetrable, intangible mysteries, as quarrel with the opera because its heroes and heroines express their feelings in tone and melody opposed to the common-places of every-day life. We know that the trees, the rocks, the seas, and the rivers of the stage are paint and canvass; but when they make a part of the "Forest of Ardenne," or the "Enchanted Isle" of Shakspeare, for the sake of the poet and the love and veneration we owe him, we take the hand of *Prospero*, or listen to the wit of *Touchstone*, with an earnestness of purpose that transforms all into a reality,—paint and canvass instantly become a truth to us. The opera is a dream or fable; we must have strong faith in it, or we had better stay at home, and leave those who can enjoy and feel to criticise. Like all other tastes, the love of music may be nourished from the smallest germ into large and vigorous life,—the habit of attending to its beauties, and the desire of appreciating them, lead to a conviction of its truth; whilst its effect upon the mind is to elevate and refine, perhaps beyond all other sensuous enjoyment. If you think otherwise, good reader, go into the theatres of the Continent, and see the power of a great singer over the feelings of those crowded audiences; nay, go to your own small but elegant theatre, and mark the potency of many impassioned scenes upon a people who, as yet, are but in the first chapter of what may become to them a noble volume.

Let us not doubt the potency of music when we look upon the actor declaiming under its influence: it is curious, almost a psychological study, to mark the man as he treads the stage before, and during, the strain to which his thoughts shall be wedded. From the dull piece of every-day human flesh, he becomes as graceful as a god, and impassioned,—following the strain of a gifted composer through all his varied passages of tenderness, pathos, dignity, love, hatred, or revenge. Though we never could hold up Braham as a fine actor, yet to witness his small dumpy figure and ungainly strut, expand into dignity and grace under the inspiration of the orchestra, was a sight worthy to remember; and who can have heard him in the concert-room declaiming the "Deeper, and deeper still;" "Total Eclipse;" "Mad Tom;" or "Luther's Hymn," and not feel that, in the mingling of sentiment and sound, there is something more "than is dreamt of in your philosophy." It is in moments like these that the heart expands in its sympathies,—stretches out the hand to the weak,—whispers encouragement to the depressed, and applauds the strong; that men grow gentler and better,—determine upon goodness, and build up hopeful resolves. It is in moments like these

that they catch glimpses of pure taste and brilliant fancy, and make for themselves a world of beauty; and the dream becomes a rest and solace after the hard buffets, and anxious cares, and gloomy realities of daily life. It is looking at art with such feelings that we desire to see it encouraged in the midst of a population whose labours, in spite of their noble tendencies, are apt, without recreation, to lower the tone of the mind; and because we are anxious that every attempt should be in a right direction—emanate from the best feelings; not a mockery of art, but a true worship.

#### SPURIOUS PIANOFORTES.

Public attention cannot be too frequently directed to a fraud which appears to be extensively practised in reference to Pianofortes, and which is daily on the increase. Besides a simulation of the names of the most esteemed manufacturers, a certain number of "Garret" makers, with fictitious names, "plant" pianos with a confederate, who may be a HATTER, a Cabinet Maker, a Stationer, &c., who invite people, by reiterated advertisements, to buy an instrument "by one of the best makers, and having all the recent improvements." This matchless bargain is to be sold sometimes "because its owner is about to quit the country," sometimes "in consequence of the sudden widowed condition of its possessor." Pianofortes, in endless succession, are supplied from the same inexhaustible stock, by "owners about to quit the country." This identical fraud has for years continued to be practised in the heart of the Metropolis, as well as throughout the provinces, by the same individuals, and it still alike deceives both persons from the country, and the proverbially wary Londoners. Showy but valueless instruments are also sent from London by the dozen to the provincial towns, exhibited in rooms temporarily hired for the purpose, briskly advertised in the local papers, and of course bought "cheap" by the unwary, in the belief that they are the genuine manufacture of the parties whose names are forged or simulated on them. Many indeed have been the victims who have regretted that their eyes ever fell upon the attractively-penned advertisements, or the perhaps more attractive-looking instruments.—*From the City of London Trade Protection Circular.*

#### TO CORRESPONDENTS.

G. W. will learn every particular by addressing a letter to Thomas Brewer, Esq., Hon. Sec. Sacred Harmonic Society, 6, Exeter Hall.

J. D., Wisbeach, will find the subject he alludes to noticed both in the October and our present number.

AN AMATEUR, Barnstaple, is thanked for the communication, but we are unable to insert it from want of room.

A COUNTRY CORRESPONDENT.—The Conductor in our modern orchestras presides with the full-score before him, and gives the time either by waving his hand or a small stick. The Leader was a name given to the first-violin player before the general introduction of a conductor, because this player was in the habit of giving the time by waving his bow. The modern arrangement is an obvious improvement, since the first-violin part was wanting when the bow was waving, and the first-violin copy contained only a slight indication of what the rest of the orchestra had to play. The presence of the Conductor has therefore superseded the office of Leader, and the first-violin player is now enabled to give complete attention to his own part.

V. NOVELLO.

# A Short Anthem for Christmas.

Presented to this Work, for which it was expressly written. Oct., 1848.

CHORUS. *With cheerful spirit and energetic decision.*

TREBLE. Sing un - to the Lord a new song! Sing un-to the Lord a new

ALTO. Sing un - to the Lord a new song! Sing un-to the Lord a new

TENOR. (½ve lower.) Sing un - to the Lord a new song! Sing un-to the Lord a new

BASS. Sing un - to the Lord a new song! Sing un-to the Lord a new

CHORUS. *With cheerful spirit.*

Accomp. *Full.*

Met. 116-8va.

song! Sing un - to, un - to . the Lord, and . his praise from the

song! Sing un - to, un - to . the Lord, and . his praise from the

song! Sing un - to, un - to . the Lord, and . his praise from the

song! Sing un - to, un - to . the Lord, and . his praise from the

end of the earth! *Verse.*

end of the earth, and his praise from the end, from the end of the

end of the earth, and his praise from the end . . . of the

end of the earth, and his praise from the end, from the end of the

*Soft.*

\* For the accommodation of those Choirs where there is no Organ, the Vocal Counterpoint of this Anthem is so construed as to be susceptible of performance by the Voices alone.

# A SHORT ANTHEM FOR CHRISTMAS.

**CHORUS.**  
 and his praise from the end, from the end of the earth, and his  
 earth, and his praise from the end of the earth, and his  
 earth, and his praise from the end, from the end of the earth, and his  
 earth, and his

**ff**

**1st TREBLE. Verse. Andante.**  
 praise from the end, from the end of the earth. For be -

**2nd TREBLE. Verse. Andante.**  
 praise from the end, from the end of the earth. For be -

**3rd TREBLE. Verse. Andante.**  
 praise from the end, from the end of the earth. For be -

**4th TREBLE. Verse. Andante.**  
 praise from the end, from the end of the earth. For be -

**Verse 4. TREBLES.**  
 Andante.  
 Met. 92 =  $\text{♩}$

hold! I bring you glad ti - dings of great joy, which shall  
 - hold! I bring you glad ti - dings of . . great joy, which shall  
 hold! I bring you glad ti - dings of great joy, which shall  
 - hold! I bring you glad ti - dings of great joy, which shall



A SHORT ANTHEM FOR CHRISTMAS.

be to all peo - ple, For un - to you is born this  
be to all peo - ple, For un - to you is born this  
be to all peo - ple, For un - to you is born this  
be to all peo - ple, For un - to you is born this

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "be to all peo - ple, For un - to you is born this". The piano accompaniment features a simple harmonic progression in the right hand and a more active bass line in the left hand.

day in the ci - ty of Da - vid a Sa - - viour,  
day in the ci - ty of Da - vid a Sa - - viour,  
day in the ci - ty of Da - vid a Sa - - viour,  
day in the ci - ty of Da - vid a Sa - - viour,

The second system continues the vocal and piano parts. The lyrics are: "day in the ci - ty of Da - vid a Sa - - viour,". The piano accompaniment continues with a steady harmonic support for the vocal lines.

which is Christ, is Christ the Lord.  
which is Christ, is Christ the Lord.  
which is Christ, is Christ the Lord.  
which is Christ, is Christ the Lord.

The third system concludes the anthem. The lyrics are: "which is Christ, is Christ the Lord.". The piano accompaniment ends with a final chord. The page number (3) is centered below the piano part.

(3)

# A SHORT ANTHEM FOR CHRISTMAS.

and his praise from the end, from the end of the earth, and his  
 earth, and his praise from the end of the earth, and his  
 earth, and his praise from the end, from the end of the earth, and his  
 earth, and his

*ff* CHORUS.  
*ff* CHORUS.  
*ff* CHORUS.  
*ff* CHORUS.

praise from the end, from the end of the earth. For be -  
 praise from the end, from the end of the earth. For be -  
 praise from the end, from the end of the earth. For be -  
 praise from the end, from the end of the earth. For be -

1st TREBLE. Verse. Andante.  
 2nd TREBLE. Verse. Andante.  
 3rd TREBLE. Verse. Andante.  
 4th TREBLE. Verse. Andante.  
 Verse. 4 TREBLES.  
 Andante.  
 Met. 92 =

hold! I bring you glad ti - dings of great joy, which shall  
 hold! I bring you glad ti - dings of . . great joy, which shall  
 hold! I bring you glad ti - dings of great joy, which shall  
 - hold! I bring you glad ti - dings of great joy, which shall

A SHORT ANTHEM FOR CHRISTMAS.

be to all peo - ple, For un - to you is born this

be to all peo - ple, For un - to you is born this

be to all peo - ple, For un - to you is born this

be to all peo - ple, For un - to you is born this

day in the ci - ty of Da - vid a Sa - - viour,

day in the ci - ty of Da - vid a Sa - - viour,

day in the ci - ty of Da - vid a Sa - - viour,

day in the ci - ty of Da - vid a Sa - - viour,

which is Christ, is Christ the Lord.

which is Christ, is Christ the Lord.

which is Christ, is Christ the Lord.

which is Christ, is Christ the Lord.

Met. 116. =  $\text{♩}$ 

## A SHORT ANTHEM FOR CHRISTMAS.

**TREBLE. CHORUS.** *with energy, as before*  
Sing un - to the Lord a new song! and his praise from the end of the

**ALTO. CHORUS.**  
Sing un - to the Lord a new song! and his praise from the end of the

**TENOR. CHORUS.**  
Sing un - to the Lord a new song! and his praise from the end of the

**BASS. CHORUS.**  
Sing un - to the Lord a new song! and his praise from the end of the

**CHORUS.**  
Sing un - to the Lord a new song! and his praise from the end of the

*Full.*

8ves. 8ves.

*Verse.*  
earth, *Verse.* and his praise from the end, from the

earth, and his praise from the end, from the end of the earth, and his praise from the end.

*Verse.*  
earth, and his praise from the end, of the earth, and his praise from the end, from the

*Verse.*  
earth, and his praise from the end, from the end of the earth.

*Soft.*

**CHORUS.** *f*  
end, of the earth, and his praise from the end, from the end of the earth. Glo - ry to

**CHORUS.** *f*  
of the earth, and his praise from the end, from the end of the earth. Glo - ry to

**CHORUS.**  
end of the earth, and his praise from the end, from the end of the earth.

**CHORUS.**  
and his praise from the end, from the end of the earth.

*f*

*Ped.* 8ves.



A SHORT ANTHEM FOR CHRISTMAS.

God in the high - est. Peace on earth. Good will towards men.

God in the high - est. Peace on earth. Good will towards men.

Peace on earth. Peace on earth.

Peace on earth, Good will towards men, Good will

Peace on earth, Good will towards men, Good will

Peace on earth, Good will

Peace on earth, Good will

towards men. Peace on earth! Peace on earth!

towards men. Peace on earth! Peace on earth!

towards men. Peace on earth! Peace on earth!

towards men. Peace on earth! Peace on earth!

*Soft Ped.*

### Brief Chronicle of the last Month.

**NORWICH FESTIVAL.**—Mozart's *Davidde Penitente*, with English adaptation from the Psalms by Mr. R. Andrews, was performed this day, Friday, Sept. 15th. The choruses with which the work opens, "Let God arise," and "I will praise thee," are full of dignity and power, and were most effectively executed on the present occasion. The song, "The Lord is my strength," is a sweet composition, and was charmingly given by Miss A. Williams. Mr. Sims Reeves sang "Deliver me from mine enemies" with great power and fullness of tone. The last trio, "Judge me, O Lord," one of the finest pieces in the whole work, was admirably rendered by the Misses Williams and Mr. Lockey. The concluding chorus, with its magnificent fugue, is worthy of the genius of Mozart, in its fullest development, and was to-day executed in a most striking and impressive manner.—*Standard*.

**MANCHESTER.**—The Hargreaves Choral Society have announced their eighth series of concerts for the present season, 1848—49, to take place on 31st Oct., 30th Nov., 11th Jan., 15th Feb., 29th March, and 10th May. The programme of the first is sacred, consisting of portions from Beethoven's Grand Mass in D, C. M. Von Weber's Mass in G, and the 12th Mass of Mozart, together with some of the better known songs of Handel, and the beautiful duet and chorus from Mendelssohn's Hymn of Praise "I waited for the Lord." Two latin pieces, the "Alma Virgo" of Hummel, and "O Jesu, pastor bonus," by Winter, are also features of this well-selected programme.

**FLEXIBLE PORTFOLIOS.**—Subscribers to the *Musical Times* can be provided with the most convenient means of preserving their numbers until the completion of each volume. The invention of the flexible back adapts the portfolio to contain any quantity from one to a hundred, always keeping them flat; and the same portfolio will contain any other of the monthly octavo-sized periodicals.

**POPULAR HARMONIC SOCIETY.**—This society, which was formed a few months since by several members of Mr. Newell's Upper Singing Classes, meets every week for the performance of anthems, glees, &c.; and the members have made such progress, that the committee determined to give a public exhibition in a concert which took place on the 9th October. The selection, both sacred and secular, consisted largely of the music which has been printed in the *Musical Times*. The concert gave much pleasure to the inhabitants of the neighbourhood, and many have since joined the pleasant weekly practise.

A CORRESPONDENT has furnished us with a gratifying account of the progress making by the recently-formed Choral Society at St. STEPHEN'S COOMB, which was satisfactorily evidenced at their first public performance of selections from the *Messiah* and *Creation*, at the Town-hall of St. Austle, giving good promise for the progress of music in that part of Cornwall.

**SELKIRK.**—The Wilhem Choral Society of this town gave their first concert on the evening of 6th October. The audience, in point of number and respectability, exceeded the expectations of the most sanguine, and all were evidently pleased with the evening's entertainment.—*From a correspondent*.—[We are glad to notice this continued musical progress in Scotland.—*Ed. M.T.*]

**MOZART AND BIRD.**—The *Musical World* has a curious letter from R. Schuman, of Leipsic, pointing out a canon attributed to Mozart, which is note for note the same as "Non nobis Domine," said to be by Bird, and asking if there be any evidence in England proving the composition to be by Bird, either from the date of publication or otherwise.

**CANTERBURY.**—It is evident that music is at a premium in Canterbury, for we find that the repetition of Haydn's oratorio, the *Creation*, announced for the 13th November, is "in consequence of the overcrowded state of the room at the first sacred concert (many possessing tickets being unable to gain admission), they, the committee, purpose giving a second of the whole of Haydn's celebrated work, when all such tickets issued for the first concert will be exchanged for this performance." When it is considered that the society hold their concerts in the large Guildhall room, we have good evidence that the Choral Society have presented a highly-attractive musical treat to their friends.

**THE GLOUCESTER CHORAL SOCIETY** have just announced their first public performance to take place in November, and also the formation of an "Elementary Class," which, at the urgent request of the committee, Mr. Higgs has consented to conduct through Hullah's course of lessons. This is a good provision to ensure effective recruits for the more advanced society.

**OLDHAM.**—The season commenced by a concert on a grand scale, given by the "Oldham Borough Choral Society," for the benefit of Mr. Joseph Winterbottom, their able and esteemed conductor, "whose unremunerated efforts and sacrifices, in behalf of their society in particular, and the musical character of Oldham generally, they consider worthy of some token of acknowledgment." The principal vocalists were Mrs. Sunderland, Mrs. Winterbottom, Mr. Lockey, Mr. Ryalls, Mr. Mellor, and Mr. H. Phillips, and they were ably assisted by a chorus of about forty singers, chiefly from the Oldham Choral Society. Vincent Novello's arrangement of "Rule Britannia," was given as a finale with thrilling effect; the audience standing during the performance. The concert concluded about eleven o'clock, and we are warranted in saying it was the best the people of Oldham have had for a very long time, if ever before.—*Manchester Examiner*.

**THORNTON ORATORIO.**—On 17th October, Handel's oratorio, "*Joshua*," was performed in the Kipping new school-room. The orchestra was full and efficient, consisting of upwards of sixty performers; conductor, Mr. Dawtry, of Halifax; leader, Mr. Haddock, of Bradford. The company was both very numerous and respectable, including many lovers of music from Bradford, Halifax, and the surrounding neighbourhood.—*Bradford Observer*.

**MUSIC IN INDIA.**—*Masulipatam*, June 5th, 1848.—"At our last examination on the 5th of May, the singing seemed quite to amaze our visitors—how we had done it—how within so short a period we had succeeded in teaching them to keep time, to maintain harmony, and to sing faithfully by note, were questions put by every body. Had you heard full fifty of our Hindoo boys hymning the praises of Jesus, I think you would have felt deeply gratified. We use Mainzer's system daily. We have now seventy youths in our first class, and eight are Brahmins above seventeen years of age."—*From a Correspondent*.

Leeds Choral Service, 2s.

**The Choral Service, as used in the Parish Church of Leeds, at the Daily Prayer and Litany;** consisting of the Chants, Versicles and Responses, arranged for the Priest and Choir. Compiled by James Hill, revised by Robert S. Burton, and Vincent Novello.

Preface to the Fourth Edition.

The First Edition of the Choral Service was originally published for the purpose of being used at the Consecration of the Parish Church of Leeds, where it has since been continued without intermission. It has also been introduced into the Churches of many other Parishes.

The demand for this work has already caused the sale of three Editions; and in preparing a Fourth Edition for the press, the work has been carefully revised, and several musical errors, especially in the Litany, which were in the second and third Editions, have been properly corrected.

Leeds: Slocombe. London: J. Alfred Novello.

## Cocks & Co.'s Musical Publications.

**ORATORIO MUSIC**, with Organ or Piano Accompaniments, elegantly engraved and printed on fine paper, folio size, newly arranged by John Bishop: i.e. Handel's Messiah (from Mozart's score), 15s.; Israel in Egypt, 15s.; Acis and Galatea, 12s.; the Coronation Anthems, 12s.; and his Dettingen Te Deum, 12s.; Haydn's Creation, 15s.; Tallis, the Order of the Daily Service, in red and black type, 8vo. gilt edges, 6s.; Beethoven's Mount of Olives, by Warren, 12s.; Rossini's Stabat Mater, by Warren, 12s.; Haydn's Seasons, by Clementi, 21s.; and Kent's Anthems and Services, in two vols. 21s. each.

**HAMILTON'S MODERN INSTRUCTIONS** for the **PIANOFORTE**, fingered by Czerny, price 4s. "The veriest child might gain a knowledge of Pianoforte Playing by studying Hamilton's book. The instructions are more like the oral communications of a person conversing with the learner, than like the essays that book-makers who attempt works of this kind generally give. In all, there are 50 preludes and favourite airs, 44 exercises, and 12 chants, fitted to the practice of a learner. The price is astonishingly low."—*Vide Berwick Warder*.

**NEW ORGAN MUSIC** by **JOSEPH WARREN**.—One Hundred Interludes, 4s.; Easy Instruction Book, 4s.; Appendix to ditto, 3s.; Hints to young Organists, 3s.; Hamilton's Catechism, a new edition, 3s.; Beauties for the Organ, 12 books, each 2s. 6d., or in 1 vol. 21s.; Sacred Voluntaries, 12 books, each 2s. 6d., or in 1 vol. 21s.; Church Voluntaries, 12 books, each 2s. 6d.; Parochial Chant Book, 11s. chants, 3s.; 144 Cathedral Chants, 6 books, each 2s. 6d., or in 1 vol. 12s.; 144 Gregorian Chants, 6 books, each 2s. 6d., or in 1 vol. 12s.; 24 Psalms and Hymns, with interludes, 6s.; Rules for Chanting the Morning and Evening Service, 8d.; The Order of Cathedral Service, 8d.

**ORGAN MUSIC**.—Handel's 12 Grand Choruses for Pedal Organs, by John Bishop, 2s. 6d. each; J. S. Bach's Pedal Organ Music, vol. 1, 15s.; J. S. Bach's 48 Preludes and 48 Fugues fingered by Czerny, 31s. 6d.; vols. 2 to 8 of his works, each 15s.; Rinck's Great School, edited by S. Wesley & John Bishop, 36s.; Viner's Organist's Library, 12s.; Warren's Sacred Voluntaries, 21s.; Warren's Beauties for the Organ, 21s.; Kent's Anthems and Services, newly arranged by Sturges, 2 vols., 21s. each; Nightingale's Mass Voluntaries, 12 books, 7s. 6d. each; Nixon's Organ Themes, 6 books, each 7s. 6d.; Nixon's Select Subjects, 6 books, each 7s. 6d.; Nixon's Organist's Compendium, 24 books, 1s. 6d. each; and 12 Organ Duets, each 2s. and 3s.

**TO VIOLINISTS**.—OTTO on the Structure & Preservation of the Violin. An enlarged edition, by J. Bishop, price 3s.; postage-free, 3s. 6d. Also, his edition of Spohr's Great School for the Violin, 31s. 6d.; ditto's Campagnoli's School for the Violin, 26s.; Dubourg on the Violin, 5s.; and the Catechism for Violin, by Hamilton, 1s.—London: R. Cocks and Co., 6, New Burlington-street, Music-sellers to the Queen.—To prevent disappointment, all orders must state Cock's Edition.

**Come follow me, Glee for Two Trebles,** Tenor, and Bass, with Pianoforte Accompaniment, composed by W. Horsley, Mus. Bac., Oxon. Price 1s. 6d.; Class Copy, 1½d.

Just published, price 6s. 8vo. Cloth.

**Music and Singing made easy.** Persons desirous to teach, or learn rapidly and thoroughly, both the Theory and Practice of Music, should purchase **SIGNOR B. FONTANA'S** (Composer and Professor of Singing) **MUSICAL MANUAL**, which is calculated to remove the difficulties of this delightful art.

London Sacred Music Warehouse, 69, Dean-street, Soho and 24, Poultry; and of the Author, 39, Brewer-street Golden-square.

By Her Majesty's Royal Command.

**J. Schlesinger, Patentee of the Newly-invented Flexible Music Folios.**—This valuable Invention combines every advantage of a Bound Book, or File, for collecting Letters, Pamphlets, Periodicals, Invoices, Music, Prints, or any other loose documents. To be had of every Music-seller in the United Kingdom.—J. Alfred Novello, 69, Dean-street, Soho, & 24, Poultry, Wholesale Agent.

## MAINZER'S MUSICAL WORKS,

**SINGING FOR THE MILLION.** Part 1, 88th thousand. A Practical Course of Musical Instruction.—1s. 6d.

**SINGING FOR THE MILLION.** Part 2,—containing numerous Exercises in Imitations, Fugues, and Canons.—2s. 6d.

**MUSICAL GRAMMAR**—Cloth, 4s.; Calif, 5s.

*The above in Two Parts, stitched, at 1s. 6d. each.*

**FIFTY MELODIES FOR CHILDREN**—stiff covers, 9d. **PSALM AND HYMN TUNE BOOK**, for use in Congregations and Classes, arranged for Three Voices—4d. **MAINZER'S GUIDE FOR BEGINNERS IN PIANOFORTE PLAYING**—5s. **SONATAS** for the Pianoforte, by Beethoven, with the Fingering—1s. **SONATAS** by Mozart—2s. **ELEMENTARY STUDIES, or FIRST EXERCISES**, by Bertini, dedicated to his Daughter, Part I.—1s. 6d. **STUDIES**, by Bertini, for the Royal Academy of Paris, Part I.—1s. 6d.

**MAINZER'S CHORUSES**, 1d. each.

**PART I.**—1, Praise—2, Psalm CVII.—3, The Cuckoo—4, The Village Chimes—5, Independence—6, I've travelled among unknown men—7, God is everywhere—8, Temperance—9, Invitation to a Redbreast—10, The call to prayer—11, Stanzas to my Child—12, Infant's Prayer. **PART II.**—13, Blowing Bubbles—14, Super Flumina Babylonis—15, Prayer—16, Shepherd Boy—17, The Sea—18, Contentment—19, Fraternity—20, Night Song—21, Consolation—22, Hymn—23, The world we have seen—24, Psalm XV. **PART III.**—25, The Mountaineer—26, Man—27, The Linnet—28, Pull all together—29, The Orphan's Prayer—30, Peace, Hope, and Charity—31, Psalm XIX.—32, Heaven—33, Come, Soul of Song—34, Sea Song—35, Barcarole—36, The Farewell.

*The above Parts, 1s. each; or the whole in cloth, 4s.*

The following at 1d. each:—"Farewell, Scotia"—"My Own Green Isle"—"How beautiful upon the Mountains"—Tyrolean Mountain Song, and Canon for three Voices—"Freedom"—"Gipsy Chorus," Weber—"Music"—"Thanksgiving"—"Rule Britannia"—Luther's Chorale, and "Song is the Voice of Feeling"—"The Charm of Life" by Beethoven—"Forest Song," Weber—"Sunrise," by Winter.

**THE PILGRIMS AT THE HOLY SEPULCHRE**, of Metastasio, a religious Cantata for Five Solos and Chorus, with Accompaniment for the Pianoforte, composed by Naumann,—Price 5s.

*Chorus parts of the above, for 3 Voices, 4d.—4 Voices, 6d.*

**PRAYER OF THE ISRAELITES**, from Rossini's Opera, "Mose in Egitto"—6d.

**ROLAND'S MARCH OF THE PYRENEAN MOUNTAIN SINGERS**, for Four Voices and Pianoforte, by Jacob Mainzer—6d.

### Brief Chronicle of the last Month.

**NORWICH FESTIVAL.**—Mozart's *Davidde Penitente*, with English adaptation from the Psalms by Mr. R. Andrews, was performed this day, Friday, Sept. 15th. The choruses with which the work opens, "Let God arise," and "I will praise thee," are full of dignity and power, and were most effectively executed on the present occasion. The song, "The Lord is my strength," is a sweet composition, and was charmingly given by Miss A. Williams. Mr. Sims Reeves sang "Deliver me from mine enemies" with great power and fullness of tone. The last trio, "Judge me, O Lord," one of the finest pieces in the whole work, was admirably rendered by the Misses Williams and Mr. Lockey. The concluding chorus, with its magnificent fugue, is worthy of the genius of Mozart, in its fullest development, and was to-day executed in a most striking and impressive manner.—*Standard*.

**MANCHESTER.**—The Hargreaves Choral Society have announced their eighth series of concerts for the present season, 1848—49, to take place on 31st Oct., 30th Nov., 11th Jan., 15th Feb., 29th March, and 10th May. The programme of the first is sacred, consisting of portions from Beethoven's Grand Mass in D, C. M. Von Weber's Mass in G, and the 12th Mass of Mozart, together with some of the better known songs of Handel, and the beautiful duet and chorus from Mendelssohn's Hymn of Praise "I waited for the Lord." Two latin pieces, the "Alma Virgo" of Hummel, and "O Jesu, pastor bonus," by Winter, are also features of this well-selected programme.

**FLEXIBLE PORTFOLIOS.**—Subscribers to the *Musical Times* can be provided with the most convenient means of preserving their numbers until the completion of each volume. The invention of the flexible back adapts the portfolio to contain any quantity from one to a hundred, always keeping them flat; and the same portfolio will contain any other of the monthly octavo-sized periodicals.

**POPULAR HARMONIC SOCIETY.**—This society, which was formed a few months since by several members of Mr. Newell's Upper Singing Classes, meets every week for the performance of anthems, glees, &c.; and the members have made such progress, that the committee determined to give a public exhibition in a concert which took place on the 9th October. The selection, both sacred and secular, consisted largely of the music which has been printed in the *Musical Times*. The concert gave much pleasure to the inhabitants of the neighbourhood, and many have since joined the pleasant weekly practise.

A CORRESPONDENT has furnished us with a gratifying account of the progress making by the recently-formed Choral Society at St. STEPHEN'S COOMB, which was satisfactorily evidenced at their first public performance of selections from the *Messiah* and *Creation*, at the Town-hall of St. Austle, giving good promise for the progress of music in that part of Cornwall.

**SELKIRK.**—The Wilhem Choral Society of this town gave their first concert on the evening of 6th October. The audience, in point of number and respectability, exceeded the expectations of the most sanguine, and all were evidently pleased with the evening's entertainment.—*From a correspondent*.—[We are glad to notice this continued musical progress in Scotland.—*Ed. M.T.*]

**MOZART AND BIRD.**—The *Musical World* has a curious letter from R. Schuman, of Leipsic, pointing out a canon attributed to Mozart, which is note for note the same as "Non nobis Domine," said to be by Bird, and asking if there be any evidence in England proving the composition to be by Bird, either from the date of publication or otherwise.

**CANTERBURY.**—It is evident that music is at a premium in Canterbury, for we find that the repetition of Haydn's oratorio, the *Creation*, announced for the 13th November, is "in consequence of the overcrowded state of the room at the first sacred concert (many possessing tickets being unable to gain admission), they, the committee, purpose giving a second of the whole of Haydn's celebrated work, when all such tickets issued for the first concert will be exchanged for this performance." When it is considered that the society hold their concerts in the large Guildhall room, we have good evidence that the Choral Society have presented a highly-attractive musical treat to their friends.

**THE GLOUCESTER CHORAL SOCIETY** have just announced their first public performance to take place in November, and also the formation of an "Elementary Class," which, at the urgent request of the committee, Mr. Higgs has consented to conduct through Hullah's course of lessons. This is a good provision to ensure effective recruits for the more advanced society.

**OLDHAM.**—The season commenced by a concert on a grand scale, given by the "Oldham Borough Choral Society," for the benefit of Mr. Joseph Winterbottom, their able and esteemed conductor, "whose unremunerated efforts and sacrifices, in behalf of their society in particular, and the musical character of Oldham generally, they consider worthy of some token of acknowledgment." The principal vocalists were Mrs. Sunderland, Mrs. Winterbottom, Mr. Lockey, Mr. Ryalls, Mr. Mellor, and Mr. H. Phillips, and they were ably assisted by a chorus of about forty singers, chiefly from the Oldham Choral Society. Vincent Novello's arrangement of "Rule Britannia," was given as a finale with thrilling effect; the audience standing during the performance. The concert concluded about eleven o'clock, and we are warranted in saying it was the best the people of Oldham have had for a very long time, if ever before.—*Manchester Examiner*.

**THORNTON ORATORIO.**—On 17th October, Handel's oratorio, "Joshua," was performed in the Kipping new school-room. The orchestra was full and efficient, consisting of upwards of sixty performers; conductor, Mr. Dawtry, of Halifax; leader, Mr. Haddock, of Bradford. The company was both very numerous and respectable, including many lovers of music from Bradford, Halifax, and the surrounding neighbourhood.—*Bradford Observer*.

**MUSIC IN INDIA.**—*Masulipatam*, June 5th, 1848.—"At our last examination on the 5th of May, the singing seemed quite to amaze our visitors—how we had done it—how within so short a period we had succeeded in teaching them to keep time, to maintain harmony, and to sing faithfully by note, were questions put by every body. Had you heard full fifty of our Hindoo boys hymning the praises of Jesus, I think you would have felt deeply gratified. We use Mainzer's system daily. We have now seventy youths in our first class, and eight are Brahmins above seventeen years of age."—*From a Correspondent*.



Leeds Choral Service, 2s.

**The Choral Service, as used in the Parish Church of Leeds,** at the Daily Prayer and Litany; consisting of the Chants, Versicles and Responses, arranged for the Priest and Choir. Compiled by James Hill, revised by Robert S. Burton, and Vincent Novello.

Preface to the Fourth Edition.

The First Edition of the Choral Service was originally published for the purpose of being used at the Consecration of the Parish Church of Leeds, where it has since been continued without intermission. It has also been introduced into the Churches of many other Parishes.

The demand for this work has already caused the sale of three Editions; and in preparing a Fourth Edition for the press, the work has been carefully revised, and several musical errors, especially in the Litany, which were in the second and third Editions, have been properly corrected.

Leeds: Slocombe. London: J. Alfred Novello.

## Cocks & Co.'s Musical Publications.

**ORATORIO MUSIC,** with Organ or Piano Accompaniments, elegantly engraved and printed on fine paper, folio size, newly arranged by John Bishop: i.e. Handel's Messiah (from Mozart's score), 15s.; Israel in Egypt, 15s.; Acis and Galatea, 12s.; the Coronation Anthems, 12s.; and his Dettigen Te Deum, 12s.; Haydn's Creation, 15s.; Tallis, the Order of the Daily Service, in red and black type, 8vo. gilt edges, 6s.; Beethoven's Mount of Olives, by Warren, 12s.; Rossini's Stabat Mater, by Warren, 12s.; Haydn's Seasons, by Clementi, 21s.; and Kent's Anthems and Services, in two vols. 21s. each.

**HAMILTON'S MODERN INSTRUCTIONS** for the **PIANOFORTE**, fingered by Czerny, price 4s. "The veriest child might gain a knowledge of Pianoforte Playing by studying Hamilton's book. The instructions are more like the oral communications of a person conversing with the learner, than like the essays that book-makers who attempt works of this kind generally give. In all, there are 50 preludes and favourite airs, 44 exercises, and 12 chants, fitted to the practice of a learner. The price is astonishingly low."—*Vide Berwick Warder*.

**NEW ORGAN MUSIC** by **JOSEPH WARREN**.—One Hundred Interludes, 4s.; Easy Instruction Book, 4s.; Appendix to ditto, 3s.; Hints to young Organists, 3s.; Hamilton's Catechism, a new edition, 3s.; Beauties for the Organ, 12 books, each 2s. 6d., or in 1 vol. 21s.; Sacred Voluntaries, 12 books, each 2s. 6d., or in 1 vol. 21s.; Church Voluntaries, 12 books, each 2s. 6d.; Parochial Chant Book, 11s. 6d.; 144 Cathedral Chants, 6 books, each 2s. 6d., or in 1 vol. 12s.; 144 Gregorian Chants, 6 books, each 2s. 6d., or in 1 vol. 12s.; 24 Psalms and Hymns, with interludes, 6s.; Rules for Chanting the Morning and Evening Service, 8d.; The Order of Cathedral Service, 8d.

**ORGAN MUSIC**.—Handel's 12 Grand Choruses for Pedal Organs, by John Bishop, 2s. 6d. each; J. S. Bach's Pedal Organ Music, vol. 1, 15s.; J. S. Bach's 48 Preludes and 48 Fugues fingered by Czerny, 31s. 6d.; vols. 2 to 8 of his works, each 15s.; Rinck's Great School, edited by S. Wesley & John Bishop, 36s.; Viner's Organist's Library, 12s.; Warren's Sacred Voluntaries, 21s.; Warren's Beauties for the Organ, 21s.; Kent's Anthems and Services, newly arranged by Sturges, 2 vols., 21s. each; Nightingale's Mass Voluntaries, 12 books, 7s. 6d. each; Nixon's Organ Themes, 6 books, each, 7s. 6d.; Nixon's Select Subjects, 6 books, each 7s. 6d.; Nixon's Organist's Compendium, 24 books, 1s. 6d. each; and 12 Organ Duets, each 2s. and 3s.

**TO VIOLINISTS**.—OTTO on the Structure & Preservation of the Violin. An enlarged edition, by J. Bishop, price 3s.; postage-free, 3s. 6d. Also, his edition of Spohr's Great School for the Violin, 31s. 6d.; ditto Campagnoli's School for the Violin, 26s.; Dubourg on the Violin, 5s.; and the Catechism for Violin, by Hamilton, 1s.—London: R. Cocks and Co., 6, New Burlington-street, Music-sellers to the Queen.—To prevent disappointment, all orders must state Cock's Edition.

**Come follow me, Glee for Two Trebles,** Tenor, and Bass, with Pianoforte Accompaniment, composed by W. Horsley, Mus. Bac., Oxon. Price 1s. 6d.; Class Copy, 1½d.

Just published, price 6s. 8vo. Cloth.

**Music and Singing made easy.** Persons desirous to teach, or learn rapidly and thoroughly, both the Theory and Practice of Music, should purchase **SIGNOR B. FONTANA'S** (Composer and Professor of Singing) **MUSICAL MANUAL**, which is calculated to remove the difficulties of this delightful art.

London Sacred Music Warehouse, 69, Dean-street, Soho, and 24, Poultry; and of the Author, 39, Brewer-street, Golden-square.

By Her Majesty's Royal Command.

**J. Schlesinger, Patentee of the Newly-invented Flexible Music Folios.**—This valuable Invention combines every advantage of a Bound Book, or File, for collecting Letters, Pamphlets, Periodicals, Invoices, Music, Prints, or any other loose documents. To be had of every Music-seller in the United Kingdom.—J. Alfred Novello, 69, Dean-street, Soho, & 24, Poultry, Wholesale Agent.

## MAINZER'S MUSICAL WORKS,

**SINGING FOR THE MILLION.** Part 1, 88th thousand. A Practical Course of Musical Instruction.—1s. 6d.

**SINGING FOR THE MILLION.** Part 2,—containing numerous Exercises in Imitations, Fugues, and Canons.—2s. 6d.

**MUSICAL GRAMMAR**—Cloth, 4s.; Calif, 5s.

*The above in Two Parts, stitched, at 1s. 6d. each.*

**FIFTY MELODIES FOR CHILDREN**.—stiff covers, 9d. **PSALM AND HYMN TUNE BOOK**, for use in Congregations and Classes, arranged for Three Voices.—4d. **MAINZER'S GUIDE FOR BEGINNERS IN PIANOFORTE PLAYING**.—5s. **SONATAS** for the Pianoforte, by Beethoven, with the Fingering.—1s. **SONATAS** by Mozart.—2s. **ELEMENTARY STUDIES, or FIRST EXERCISES**, by Bertini, dedicated to his Daughter, Part I.—1s. 6d. **STUDIES**, by Bertini, for the Royal Academy of Paris, Part I.—1s. 6d.

**MAINZER'S CHORUSES**, 1d. each.

**PART I**.—1, Praise.—2, Psalm CVII.—3, The Cuckoo—4, The Village Chimes.—5, Independence.—6, I've travelled among unknown men.—7, God is everywhere.—8, Temperance.—9, Invitation to a Redbreast.—10, The call to prayer.—11, Stanzas to my Child.—12, Infant's Prayer. **PART II**.—13, Blowing Bubbles.—14, Super Flumina Babylonis.—15, Prayer.—16, Shepherd Boy.—17, The Sea.—18, Contentment.—19, Fraternity.—20, Night Song.—21, Consolation.—22, Hymn.—23, The world we have seen.—24, Psalm XV. **PART III**.—25, The Mountaineer.—26, Man.—27, The Linnet.—28, Pull all together.—29, The Orphan's Prayer.—30, Peace, Hope, and Charity.—31, Psalm XIX.—32, Heaven.—33, Come, Soul of Song.—34, Sea Song.—35, Barcarole.—36, The Farewell.

*The above Parts, 1s. each; or the whole in cloth, 4s.*

The following at 1d. each:—"Farewell, Scotia"—"My Own Green Isle"—"How beautiful upon the Mountains"—Tyrolese Mountain Song, and Canon for three Voices—"Freedom"—"Gipsy Chorus," Weber—"Music"—"Thanksgiving"—"Rule Britannia"—Luther's Choral, and "Song is the Voice of Feeling"—"The Charm of Life" by Beethoven—"Forest Song," Weber—"Sunrise," by Winter.

**THE PILGRIMS AT THE HOLY SEPULCHRE**, of Metastasio, a religious Cantata for Five Solos and Chorus, with Accompaniment for the Pianoforte, composed by Naumann.—Price 5s.

*Chorus parts of the above, for 3 Voices, 4d.—4 Voices, 6d.*

**PRAYER OF THE ISRAELITES**, from Rossini's Opera, "Mose in Egitto"—6d.

**ROLAND'S MARCH OF THE PYRENEAN MOUNTAIN SINGERS**, for Four Voices and Pianoforte, by Jacob Mainzer.—6d.

## 169 TUNES FOR ONE SHILLING.

## NOVELLO'S 169 PSALM AND HYMN TUNES, containing proper

**T** Melodies for all the various Metres, with proper Indexes, &c.; printed in a bold music type, in 18mo. size; being the Treble part (I or O) of the following popular Tunes, the whole for One Shilling, viz. :—

**SHORT METRE.**

<b>SHORT METRE.</b>	Broomsgrove
All Saints	Bromfield
St. Anselm	Byzantium
Aynhoe	Cambridge, New
Bradley Church	Canterbury
Compassion	Condescension
Cranbrook	St. David's
Maline	Devizes
St. Matthias	Frome
Mount Ephraim	St. George
Northallerton	Gainsborough
Peckham	St. Gregory
Reuben	Hawick
Shirland	Hensbury
Sutton	Intercession
Silver Street	Irish
Sympathy	Jerusalem
Wotton	London

COMMON METRE.

COMMON METRE.	
Abingdon	Lydia
Abridge	St. Matthew's
Acton	Messiah
America	Milbourn Port
St. Ann's	Miles' Lane
Axbridge	Melchisedech, New
Arabia	Missionary
Auburn	Oxford
Aucham	Prospect
Bath Chapel	Revelation
Bedford	Salem
Bexley	Sheldon
Braintree	Sprawston
Boston	St. Stephen's
	University

## Warwick

Warwick  
LONG MET  
Angel's Hymn  
Angelsea  
Aurora  
St. Benedict  
Bromley  
Berwick  
Bredby  
Chichester, New  
China  
Creation, New  
Daventry  
Derby  
Doversdale  
Evening Hymn  
Fordingbridge  
Gloucester  
Hedley  
Horsley  
Hundredth Psalm  
Job  
St. Jude's  
Islington  
Leeds  
Madan's  
St. Mark's  
Melcombe  
Martin's Lane  
St. Michael  
Morning Hymn  
New Court  
New Sabbath

**St. Olave's**

St. Olave's  
St. Paul's  
St. Peter's  
Portugal  
Redemption  
Richmond  
Rockingham  
Southampton  
Shoel's 15th  
Simeon's Song  
Tooley Street  
Truro  
Wareham  
Winchester

### PECULIAR METRE.

**PECULIAR METRE.**  
 Aaron 7s  
 Austria 8s 7s  
 Alma 8s 7s  
 Anniversary P.M.  
 Bath Abbey 7s.  
 Bermundsey 6s 4s  
 Brislington 8s 7s  
 Bristol P.M.  
 Calvary 8s 7s 4s  
 Carey's 8s  
 Canonbury 6s 7s  
 Canaan 8s  
 Carlisle 8s 7s  
 Carmarthen, New P.M.  
 Clark's 7s 6s  
 Columbia 8s 7s  
 Dartford 7s 6s

Deptford 7s  
 Dunkirk P.M.  
 Easter Hymn 7s  
 Eaton 8s  
 Georgia 7s  
 Geneva 8s 7s 4s  
 Hart's 7s  
 Hanover 10s  
 Helmsley 8s 7s 4s  
 Harwich P.M.  
 Latham 7s  
 Jubilee 8s 8s  
 King Street 11s  
 New Jerusalem 8s  
 Leoni 6s 8s 4s  
 St. Leonard 7s  
 Luther's Hymn P.M.  
 Monmouth P.M.  
 Pentecost P.M.  
 Portsmouth P.M.  
 Fougues Hymn 10s  
 Ret. 10s  
 Resurrection 8s 8s 6s  
 Return P.M.  
 Russian P.M.  
 Shoreham 7s  
 Sicilian Hymn 7s  
 Surrey 7s  
 Triumph 10s  
 Trinity 6s 4s  
 Virgo 8s 7s  
 Westbury Leigh 8.8.6.  
 Weber. 8s 7s

The parts for the Alto (**K**), Tenor (**L**), and Bass (**M**), of the same Tunes, may be purchased separately, so that those parties who prefer to sing in harmony can be provided with their proper part for One Shilling each.

**A** Vocal Score (H) is printed the same size (18mo.) of these same 169 Psalm and Hymn Tunes, for the use of those who prefer following all the parts; and the price of this is only Four SHILLINGS FOR THE COMPLETE COLLECTION, 324 PAGES.

\*. \* The above-named editions will be found sufficient for congregations who sing without accompaniment; but in order to render this work quite complete, there has been prepared

**The Organ Score (C)** with the Vocal Parts over it, printed in a larger size for the use of the music desk. The separate Organ Part arranged by VINCENT NOVELLO. Price 5s.

\* In order to provide for every contingency, there is an edition of these 169 Psalm and Hymn Tunes for the use of Chapels where the singing is confined to the children or Treble voices; and for this purpose is printed

An Arrangement for One, Two, or Three Treble voices, the harmonies so contrived, that the Organ part of G is the proper accompaniment.

Vocal Score for 1, 2, or 3 Trebles (**N**), 18mo. size, Price 4s.—The Air, or 1st Treble (**I** or **O**), 1s.,—The 2nd Treble (**P**), 1s.—The 3rd Treble (**Q**), 1s.

This collection of 169 Psalm and Hymn Tunes has been the result of a careful selection made for the use of the Choir of Surrey Chapel, and much pains has been bestowed upon the harmonization, so as studiously to avoid unnecessary difficulties, and by maintaining easy, flowing, and melodious inner parts, to raise the character of metrical Psalm Tunes.

The amount of printing and paper given for the price charged it is believed has not been equalled by any other publication of this age of cheapness; but the feature of QUANTITY would be but a small recommendation if, in the present work of QUALITY had not been combined throughout; and it is therefore hoped that this book will be found on all accounts

*By far the CHEAPEST PSALMODY yet Printed.*

Also, just Published, (the various Editions to correspond with the above),

**N**ovello's Surrey Chapel Music, which contains, in *addition* to the 169 Psalm and Hymn Tunes above detailed, a collection of Pieces, (or Anthems), Chants, Introductory Sentences, &c., for the use of the Surrey Chapel Choir, of which a list is subjoined.—

At anchor laid, remote from home	Avon
Adam, our father	Emanuel
Before the great Jehovah's bar	Judgment
Beyond the glitt'ring starry skies	Poland
Before Jehovah's awful throne	Denmark
Behold what sweet reviving	Hawskstone
Father, how wide thy glory shines	Camden
From all that dwell	Denbigh
Guilty and vile before my God	Penitence
Great God, whose universal	Walworth
Glory be to God on high	V. Novello

He dies! the friend of sinners dies	Easter
Holy, and just	The Sinner's only plea
Holy, holy, holy Lord	Sanctus
In God's own house	Sydenham
If friendless in the vale of tears	Sudbury
Lovely Redeemer	Dr. Arnold
Not all the blood of beasts	Upton
O for a closer walk	Woburn Abbey
Our Lord is risen from the dead	Cheahunt
Plung'd in a gulf	Greenwich
Sinners, the gladsome tidings	Invitation

Sinner, O why so thoughtless	Sheffield
Vital spark of heavenly Dying	Christian
We sing his love who once	Trumpet
Why do the heathen Wotton-under-edge	
THIRTY-THREE CHANTS.	
Arise, O Lord	Introductory Sentence
Blessed is the people	Ditto
Pray for the peace of Jerusalem	Ditto
There is a river	Ditto
The Lord loveth	Ditto
The Lord is in his holy temple	Ditto

PRICES OF THE SURREY CHAPEL MUSIC COMPLETE.

Organ Score (**A**), Price 18s.—Vocal Score (**B**), 10s. 6d.—Treble Part (**C**), 3s. 6d.—Alto Part (**D**), 3s. 6d.—Tenor Part (**E**), 3s. 6d.—Bass Part (**F**), 3s. 6d.

THE WHOLE WORK IS HARMONIZED, AND THE ACCOMPANIMENT ARRANGED BY  
VINCENT NOVELLO.

London Sacred Music Warehouses, J. ALFRED NOVELLO, Music Seller (by Appointment) to Her Majesty, 69, Dean-street, Soho, and 24, Poultry; to be had of Messrs. SIMPKIN, MARSHALL, & Co., and all Music and Booksellers.

It will be observed that the several editions of these works (15 in all) are distinguished by an initial letter (A to Q), and it will be well that they be added to orders, so as to insure the proper ones being sent.

# SHORT MELODIES, Original and Selected, for the ORGAN, INTENDED PRINCIPALLY FOR THE SOFT STOPS:

And Inscribed to the Venerable PHILIP JENNINGS, D.D., Archdeacon of Norfolk,

By VINCENT NOVELLO.

In Three Books, 8s. 6d. each; or in Eighteen Numbers, 2s. each.

## BOOK I.

No.	Key.	Composer.	Page.	No.	Key.	Composer.	Page.
Melody for the organ, motett style	F	NOVELLO	1	Air from Fidelio	-	E BEETHOVEN	23
A four-part melody	E flat	CRAMER	2	Air, religieux	-	F JUVIN	24
Swiss melody	A minor	ROUSSEAU	3	Religious air	-	C PLEYEL	25
Short melody	-	NOVELLO	4	Arioso, legato	-	G minor NOVELLO	26
Arioso	-	NOVELLO	4	Menanconia, slow air	-	G minor CRAMER	28
English melody, "Full fathom"	C	PURELL	4	Arioso	-	G BEETHOVEN	28
Air, larghetto	A minor	CRAMER	5	Church melody, "Tantum ergo"	D	NOVELLO	29
Church Melody, "Agnus Dei"	E	NOVELLO	6	Slow air, ancient English style	G minor	NOVELLO	30
German melody	F minor	PLEYEL	7	German air, reharmonized	E flat	NOVELLO	30
"Kyrie." (MS. Convent Mass)	E flat	NOVELLO	8	Preghiera	-	F DONIZETTI	31
Old English melody	F	S. WESLEY	10	German melody, newly harmonized	A flat	NOVELLO	32
Arietta	E	HAYDN	12	Air	-	F SPOHR	32
Hymnus Matutinus	B minor	S. WESLEY	13	German melody, harmonized	A	NOVELLO	33
Aria	D	CRAMER	14	A "Soft and slow" air	G minor	NOVELLO	33
Benediction piece	F	NOVELLO	15	Air in the old church style	G	NOVELLO	34
Thematic melody	B flat	PLEYEL	16	Impromptu air	-	F CRAMER	34
Church melody, "Agnus Dei"	B minor	NOVELLO	17	Romanza	E minor	SPOHR	35
Melody in the minor mode	A minor	CRAMER	18	Air "Smooth and flowing"	E	NOVELLO	36
A Soprano Solo	-	NOVELLO	19	Andantino	-	C SPOHR	37
Ambrosian Hymn	B flat	SPOHR	20	Ancient church melody	D	GREGORIAN	37
A simple melody	F	NOVELLO	20	Gregorian hymn, harmonized	E	NOVELLO	38
Antique ecclesiastical melody	C	GREGORIAN	21	Adagio religioso	B	BEETHOVEN	38
A simple slow air	F	BEETHOVEN	22	Aria	G minor	HAYDN	39
Aria nello stilo antico	E	CRAMER	22	Mennetto, stilo antico	E flat	MINOIA	40
				Offertorium	G minor	NOVELLO	41
				Air	F	BEETHOVEN	43

## BOOK II.

7	{	Preghiera	-	-	E flat	FLORIMO	44	10	{	Air "Smooth and flowing"	-	A	REINAGLE	67		
		Air, "O Jesu Dulcis"	-	-	F	WINTER	45				Italian Herdsman's evening hymn	F	F	EAST	67	
		O magnum mysterium	-	-	E	DAVID PEREZ	46				Andante	-	G	REINAGLE	69	
		Devotional melody, "Agnus Dei"	A minor	NOVELLO	47						Latin hymn tune, "Bone Pastor"	-	F	NOVELLO	69	
		Pastoral impromptu	-	-	B flat	RUSSELL	48				Air, "with placid solemnity"	-	E flat	STEBELT	71	
		Aria religioso	-	-	E flat	NOVELLO	49				Old Prussian air, harmonized	-	B minor	NOVELLO	72	
		Corale	-	-	-	C	CRAMER		50			Aria devotional, "Agnus Dei"	-	G minor	NOVELLO	73
	Melody	-	-	-	A minor	STOKES	51			Slow Air	-	A	REINAGLE	74		
										Church melody, "Tantum ergo"	-	D minor	NOVELLO	74		
8	{	Aria cantabile	-	-	G	HAYDN	52	11	{	Marcia, nel Faniska	-	-	A	CHERUBINI	75	
		Church melody	-	-	C minor	NOVELLO	54				German cantabile	-	-	G	HAYDN	75
		Ancient melody, "Concinnamus"	G	READING	54					Theme for the Organ	-	-	A	HESSE	77	
		Aria religioso	-	-	E	GOLLMICK	55				Bass solo, "Crucifixus"	-	-	C minor	NOVELLO	79
		Romanza	-	-	G	BEETHOVEN	55				Maria's hymn	-	-	F	Ancient Melody	80
		Subject from a Swedish air	-	-	C minor	NOVELLO	56				Religious air	-	-	E	KLOSE	81
		Calm and placid air	-	-	E	WOELFL	57				Conventual Evening hymn	-	-	G minor	NOVELLO	81
	German trio	-	-	B flat	HAYDN	57			Air, "Dolce"	-	-	E	REINAGLE	82		
	Devotional melody	-	-	E	NOVELLO	58										
9	{	Simple air	-	-	F	S WESLEY	59	12	{	Devotional melody, "Et incarnatus	-	E flat	NOVELLO	83		
		Aria patetica, "Paga fui"	-	-	E minor	WINTER	59				Andantino, with pedal part	-	-	A minor	HESSE	83
		Aria sempre legato	-	-	F	STOKES	60				Aria, "Dolce con espressione"	-	-	A	REINAGLE	86
		Mennetto e' trio	-	-	C	BEETHOVEN	61				"Tantum ergo" No. 1.	-	-	C minor	NOVELLO	86
		German air, cantabile	-	-	E	HAYDN	62				Religious Air	-	-	B flat	E. FLOWER	88
		Devotional melody, "Benedictus"	F	NOVELLO	64					Hymn tune, peculiar metre	-	-	F	NOVELLO	88	
		Slow march	-	-	E flat	CHERUBINI	65				Portuguese melody	-	-	G minor	J. NATIVIDAD	89
	German air, poco adagio	-	-	G minor	HAYDN	66			Church melody, ancient style	-	-	D minor	NOVELLO	90		

## BOOK III.

13	Religioso chor-geance	-	B flat	SCHNEIDER	91	16	Menuetto	-	A	GEMINIANI	119
	Pastorale (Posthumous quartett)	G	BEETHOVEN	93	Church melody, "Pange lingua"		-	E flat	NOVELLO	121	
	Church melody, "Tantum ergo"	-	F	NOVELLO	93		Prelium a tre	-	C	ALBRECHTSBERGER	121
	Slow air	-	B flat	STOKES	94		German melody	-	G	Alla Haydn	122
	Aria cantabile	-	E	PARADIES	95		Hymn tune, pastoral style	-	E	NOVELLO	123
	Pastorale, from "Prometheus"	B flat	BEETHOVEN	97	Aria strumentale (Faniska)		-	B flat	CHERUBINI	124	
14	Church tune, "Soft and slow"	G	NOVELLO	99	Aria pasturale	-	G	NOVELLO	126		
	Andante cantabile	-	A	HUMMEL	100	Aria religioso	-	F	BEETHOVEN	126	
	Church melody, in both modes	E	NOVELLO	101	Chorus, "Sleepers wake" (St. Paul)	D	MENDELSSOHN	127			
	Aria pastorale, German oratorio	-	G	SPHOR	101	Church melody, "Tantum ergo"	B flat	NOVELLO	128		
	An Andante melody	B flat	MOZART	103	Aria cantabile, "Con solennita"	D	BEETHOVEN	129			
	Church melody, in both modes	F sharp	NOVELLO	104	Aria tematica, (from a MS.)	B flat	DRAGONETTI	129			
15	Air di motetto	G minor	S. BACH	105	Aria di cantata "Rosalba"	-	G	NOVELLO	132		
	Air for Organ, (from original MS.)	C minor	S. WESLEY	105	Funeral "Choral"	-	E minor	MENDELSSOHN	132		
	German melody	-	B flat	HAYDN	106	Air in the old English style	-	B flat	NOVELLO	133	
	Church melody, in both modes	A	NOVELLO	107	Aria patetica, "Pensa chi geme"	E minor	HANDEL	134			
	Round, "Il cor" nel Fidelio	G	BEETHOVEN	107	Marcia nel "Gerusalemme"	-	A minor	RIGHINI	135		
	German melody	-	E flat	HAYDN	109	Melody, hymn style	-	D	NOVELLO	137	
18	Devotional air, in the minor mode	G	NOVELLO	110	Slow air, Swiss style	-	A minor	HIMMEL	138		
	Aria nel Fidelio	-	A flat	BEETHOVEN	111	Aria cantabile	-	A	HIMMEL	139	
	Terzetto, nel Faniska	-	A flat	CHERUBINI	112	Air from "The Infant's Prayer"	-	G	NOVELLO	140	
	Church melody	-	A flat	NOVELLO	114	A five-part melody	-	C	SPOHR	141	
	Introductory movement	A	minor	HESSE	114	Coro nel "Orfeo"	-	E	GLUCK	141	
	Allegretto con moto	-	A	HESSE	116	Benedictus	-	F	NOVELLO	143	
	Adagio soave	-	F	NOVELLO	117	Arioso, from "Paulus"	-	G	MENDELSSOHN	144	

(To be continued.)

**Mr. CHARLES BRAHAM.** The beautiful Romance, "My Boyhood's love, enchanting theme," sung by Charles Braham, with the most enthusiastic applause, three times every evening, at the Princess's Theatre, in Flotow's successful Opera of "Leoline," is now ready, price 2s., (sent postage free).—"Kingly Wine," sung by Mr. Weiss.—"This ring now take;" and all the favourite Songs and Duets are in course of publication. Various Arrangements for Pianoforte, Quadrilles, Waltzes, &c., are in preparation. Published by DUFF & HODGSON, 65, Oxford-street; and LEADER & COCK, New Bond-street.

### Canzoncine Nazionali D'Italia.

Eco del Lombardo-Veneto - - Inno Popolare 2s. od.  
Grido Siciliano - - - - - Inno Popolare 2s. od.  
Inno a Piò IX - - - - - Magazzari 2s. od.  
Inno Popolare, "Su fratelli" - - - - - Rossini 2s. od.  
Fuor di Pirigi - - - - - Arranged by M. R. Lacy 2s. od.  
Alcuni Canti Popolari, Toscani, Napolitani, e Romani, &c., Musica di Gordigiani, Florimo, Pastina, &c., rivisto e ridotti da M. Rophino Lacy, Nos. 1 to 13.

**"E Schiatti il Signor Conte al gusto mio,"** the celebrated quartet in Mozart's "Le Nozze di Figaro," with the preceding recitative, "Eccovi, o caro amico," price 1s. Gordigiani's new duetti, "Voglio più bene a te," and "Giovannotto dalla bella vita," lately received in MS. from this popular author, each 2s. Ricci's celebrated rondo finale, "Alfin brillar nell'iride," from "Chi dura Vince-ossia La Luna di Miele," 2s. 6d. French Romances, sung by Madame Sabatier, each 1s. Canzoncine Nazionale d'Italia in great variety.—C. LONSDALE, musical circulating library, for town, country, or abroad (terms on application, or forwarded free per post,) 26, Old Bond-street, London.

New Editions of Scottish Music.

**Wood's Edition of the Songs of** Scotland, edited by GEORGE FARQUHAR GRAHAM. To be completed in Three Volumes large Octavo. The first Two Volumes, elegantly bound in cloth, are now ready, price 7s. each. Each Volume contains 94 Songs, with separate Pianoforte Accompaniments; the whole illustrated with Historical, Biographical, and Critical Notices.

**THE DANCE MUSIC OF SCOTLAND;** being a collection of all the best Reels and Strathspeys, newly arranged for the Pianoforte, by J. T. Surenne; in Four Books, 5s. each, or in cloth complete, 15s.

Do. Do. as Pianoforte Duets; Three Books, 5s. each.

This is the only Edition of the Scottish National Dances arranged expressly for the Pianoforte, in which is retained all the characteristic style of the Airs, in combination of more modern harmonies.

"SLOW SCOTTISH AIRS;" containing the whole of the most admired Airs, arranged by F. Beaumont; in Five Books, 4s. each, or in Twenty-five Numbers, at 1s. each, or the whole handsomely bound in cloth, price 15s.

Do. Do. as Pianoforte Duets, arranged by J. T. Surenne; in One Book, 4s.

### SCOTTISH AIRS FOR VIOLIN.

DAVIE'S CALEDONIAN REPOSITORY of the most favourite Scottish Airs, Marches, Strathspeys, Reels, Jigs, Hornpipes, &c., &c. Four Books, 4s. each.

Just published,

"ORAIN NA' H-ALBAIN;" a Collection of Gaelic Songs, with Gaelic and English Words. By Delta and Others.

Also an APPENDIX containing Traditionary Notes to many of the Songs. The Pianoforte Accompaniment arranged and revised by Finlay Dun. Price 15s.

Edinburgh: Published by WOOD & CO., 12, Waterloo-place; J. MUIR, WOOD, & CO., 42, Buchanan-street, Glasgow; SIMPKIN, MARSHALL, & CO.; CRAMER, BEALE, & CHAPPELL, 201, Regent-street; and J. A. NOVELLO, 69, Dean-street, London.

**Just Published by EWER & Co., 72, Newgate-street.**

J. B. CRAMER'S new Set of Studies, comprising 12 characteristic pieces for the Pianoforte; Op. 111, dedicated to the memory of Mendelssohn. 8s.

F. COUPERIN'S Pieces pour le clarecin, edited by Lindsay Sloper, 3 Books, each 2s. 6d.

CZERNY, Fleurs melodiques; 12 melodies for the Pianoforte; Op. 791. 2 Books, each 3s.

PLACHY'S Review of the Major and Minor Keys, in 24 Melodious Studies; Op. 101. 2 Books, each 3s.

MENDELSSOHN'S "Elijah," for Pianoforte, 4 hands, 26s. (And shortly to appear in Single Numbers.)

MENDELSSOHN'S "Elijah," for Pianoforte Solo, 18s.

HESSE, A., 12 Studies for the Organ, with pedal obligato, 3s.

HEPNER, 10 Adagios for the Organ, 5s.

MENDELSSOHN'S Fugue from the Magnificat, 1s.

N.B.—Several new works of Mendelssohn in the press.

**Anthems performed in the Cathedral** Church of Durham (words only), with a Biographical Chart of Authors of Cathedral Music. Crown 8vo., cloth, 4s.

**Services of the Church,** consisting of the Preces, Responses, Litany, Sanctuses, Kyrie Eleisons, Chants, &c. The whole arranged for four and five voices, as sung in DURHAM CATHEDRAL, and adapted for the use of Parish Choirs; with an arrangement for the Organ or Pianoforte by CHARLES ASHTON, of the Durham Cathedral Choir. Second edition, Imperial 8vo., 5s.

**Psalms and Hymns as sung at the** Sunday Evening Lectures in the Galilee of Durham Cathedral, and in the Parish Church of St. Nicholas, Durham. Arranged for four voices, with an accompaniment for the Organ or Pianoforte, by THOMAS BROWN, of the Durham Cathedral Choir. Second edition, Imperial 8vo., 4s.

London: J. Alfred Novello, 69, Dean-street, Soho; and George Andrews, Durham.

**New Musical Tutors, just published by** JULIEN & Co.

**THE MODERN TUTOR FOR THE PIANOFORTE,** commencing with the first rudiments of music, and gradually proceeding through a progressive course of study up to the most improved style of modern pianoforte playing, illustrated with numerous examples from the great Masters. The whole composed, arranged, and fingered by THOMAS BAKER, of Her Majesty's Theatre, and the Royal Academy of Music. Price 15s., or in two parts, 8s. each.

**NEW AND COMPLETE METHOD FOR THE HARMONIUM,** containing a full description of the instrument, with numerous examples of its capability of giving full effect to every style of ancient and modern music. Adapted and arranged by JULIAN ADAMS. Price 10s. 6d.

**TREATISE ON THE ART OF SINGING,** giving rules, exercises, and examples adapted to every species of voice. Dedicated to Rossini by DUPREZ. In two parts, price 8s. each.

**THREE CHARACTERISTIC STUDIES FOR THE VIOLIN,** with Pianoforte Accompaniment. Composed, and dedicated to His Royal Highness the Duke of Cambridge, by P. SAINTON, Professor at the Royal Academy. Price 8s., or in single numbers, 3s. and 4s. each.

Royal Musical Conservatory, 214, Regent-street, London.

Printed by JOSEPH ALFRED NOVELLO, of 69, Dean-street, Soho; in the County of Middlesex, Printer, at his Office in Dean's Yard, 21, Dean-street, in the Parish of St. Anne's, in the said County, and published by him, at 69, Dean-street, aforesaid, and also at 21, Foultry, in the City of London. Sold also by Strange, Paternoster-row; Kent and Richards, Paternoster-row; Berger, Holywell-street.—Wednesday, November 1st, 1848.